

FEB 28 1940

Bulletin of
The Detroit Institute of Arts
of the City of Detroit

Annual Report Number



THE BAPTISM OF CHRIST (CLOISONNE ENAMEL)
BYZANTINE, TWELFTH CENTURY
GIFT OF ROBERT H. TANNAHILL

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1939

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

January 15, 1940

GENTLEMEN:

In accordance with the instruction in Section 10 of Chapter XIX of the City Charter, we take pleasure in transmitting the report of the Arts Commission for the year ended December 31, 1939.

THE ARTS COMMISSION

EDSEL B. FORD, *President*
ALBERT KAHN

EDGAR B. WHITCOMB
ROBERT H. TANNAHILL

WILLIAM R. VALENTINER, *Director*
E. P. RICHARDSON, *Assistant Director*

CLYDE H. BURROUGHS, *Secretary*

Twenty years ago the Detroit Museum of Art, founded and developed by public-spirited generosity, was given to the people of the City of Detroit for their enjoyment and use under a charter provision establishing a department that gave promise of permanent care and maintenance of the collections. Acquisitions of the Institute of Arts, as it has been known since that time, recorded in the Annual Report of the Commission, testify to the extent to which private generosity has continued even through the recession in general business prosperity. Detroit has gained wide recognition as the possessor of one of the most complete and the greatest museums in America.

The year 1939 saw a new peak in the popular use of the Museum's facilities and in the favorable attention the institution has been able to bring to Detroit as a great art center.

During the year 322,000 people visited the collections, more than in any previous year, a fifth more than in 1938, a third more than in 1937. Fifty-two thousand school children were shown through the galleries in special lecture tours correlated with their class work, more than half of whom came at special hours and were in addition to the number of regular visitors recorded above.

The service of Dr. W. R. Valentiner, our Director, as Director General of the Masterpieces of Art exhibition at the New York World's Fair, the subsequent designation of the Arts Commission as repository for the foreign-owned pictures from that exhibition for the period of the war, the extraordinary reception Detroit itself gave to the showing of the masterpieces from the two world's fairs, and the gratifying success in America and abroad of the Museum's new publication, *The Art Quarterly*, all contributed to make the Institute of Arts a focus for the volume of constructive nation-wide attention it achieved for Detroit during the year.

The gross appropriation from the City of Detroit for maintenance and operation of the Institute of Arts was \$147,206 for the fiscal year 1939-40. The *net* cost of the operation to be met from taxes, after deduction of revenues and unspent balances, is reported by the City Treasurer to represent less than two mills out of each tax dollar, or less than thirty cents a year in taxes for a taxpayer with a home assessed at \$5,000. It represents a cost of only six cents a year for each resident of the City of Detroit.

With the financial difficulties following 1929, the budget of the Institute, quite rightly and of necessity, was cut along with the budgets of other city departments. It was cut more severely than that of any other department, cut nearly 90 per cent. The Arts Commission would fail in its duty to the people of the City of Detroit if it did not point out at this time that it is uneconomic and in some regards dangerous to continue operations on the exact budget level of the recent past.

It has therefore prepared a supplementary budget of approximately \$45,000 for the fiscal year 1940-41, more than half of which represents urgent capital costs and maintenance items such as roof repairs and fire protection that have been postponed year after year. A number will result in an annual saving in labor cost.

A second part represents salaries of four extra guards to prevent the vandalism and petty depredations that have come about since the force of floor guards was dangerously reduced by half in 1932. This would also result in increased flexibility, permitting the Institute to meet the popular demand to remain open evenings.

A third part, the remainder, represents a service of information to the public. The pressure of public interest has been so great that the Founders' Society has had to provide this service in large part on a temporary basis from private funds. One item is the service of a junior art curator to make possible the continuing interpretation of the Museum's collection as a vital part of the education of the City's children. The volume of work with public school children this year would have been impossible except for the intervention of the Founders' Society. In the year to come it is hoped to work out a program of proportionate magnitude with the parochial schools. This will be impossible unless the position is granted, as will the continuing program for the 20,000 adults who took advantage of special programs during the year.

Another item is the service of an assistant art curator for public relations to spread as widely as possible a knowledge of the Institute's treasures and to make sure that the City of Detroit receives the full fruits of constructive civic notice on a nation-wide scale that the Institute should bring. Success of the Masterpieces of Art exhibition was to some extent due to the excellent handling of publicity, the expense of which was privately contributed. Excess of receipts over expenditures in that exhibition will likely reduce the net cost of the Museum to the taxpayer by some \$10,000 this year, several times more than the budget item requested for an assistant art curator for public relations.

Thus of the \$45,000 asked in the supplementary budget, it will be seen that more than half is for long-delayed, urgent, and non-recurring items; a second part is to provide adequate guard service, without which we may no longer be able to borrow works of art, and the remainder will be in some degree financially self-sustaining, as well as aiding materially in constructive civic notice for Detroit.

Granting of the whole amount would still leave the net taxation cost of the Institute at about two mills of the tax dollar, at about thirty cents a year for the householder with a \$5,000 property.

Public concern is felt over the increasing cost of government and a desire frequently expressed for departments to return to earlier budget levels. But the budget of the Institute of Arts is not only lower than formerly; it is also strikingly lower relative to the expenditures of other departments. In 1929, the gross appropriation for the Institute represented something over three-tenths of one per cent of the total city budget. If the supplementary budget requests be granted in full, the Institute will still be receiving only half that proportion of the City's reduced expenditures.

Despite the stringency of the times and even more because of the necessity in such times of searching for the path of ultimately greatest economy, we earnestly and respectfully urge upon the Common Council and the people of the City of Detroit, the favorable consideration of this supplementary budget request. To provide one of the greatest museums in America as a focus of civic pride and benefit, a cost of two mills out of the tax dollar would not seem excessive.

EXHIBITIONS

As listed in a subsequent section of this report, a large number of exhibitions have been held during the year, both in the Main and Branch Museums. Some have been of modest importance, but they did bring works of art of wide variety to the public of Detroit. In the first half of the year when we had no exhibition fund, the expense of this activity was generously defrayed by Commissioner and Mrs. Edgar B. Whitcomb. For the current fiscal year we were allowed in the budget an appropriation for special exhibitions, but with the stipulation that this activity should be self-sustaining by charging an admission fee to such special exhibitions.

The Masterpieces of Art Exhibition of Foreign Loans from the Two World's Fairs, held from November 10 to December 10, was the outstanding event of the year. This exhibit, comprising masterpieces of painting from such famous museums as the Louvre of Paris, the National Gallery of London, the Rijksmuseum of Amsterdam, and the Antwerp and Brussels Museums of Fine Arts, together with loans from important private collections abroad, brought great distinction to Detroit as an art center and met with such a measure of appreciation on the part of the public that it taxed the capacity of the galleries and of our personnel to meet the demand of the continuous stream of visitors.

The hours were increased and the galleries were kept open every evening, except Saturday and Sunday, until ten o'clock. The extended hours during which the exhibition was open to the public were made possible by Council action making extra guards available on a temporary basis. From 9 a. m. to 1 p. m., the galleries were reserved for teachers and pupils from the public and high schools who were admitted to the exhibition free, and they came in such numbers that all members of the curatorial staff and the service of information were continuously pressed into guide service during these hours. Despite this, lack of staff made it necessary to refuse as many school requests as could be granted. During the afternoons and evenings when the exhibition was reserved for the adult public, visitors came in such numbers that at times the galleries

had to be closed off. During the thirty days, the attendance reached a total of more than 85,000 visitors, of which 56,342 were paid admissions.

A most popular feature of the exhibition was the handsome illustrated catalogue which sold for only 25 cents and was bought in such numbers that it paid for itself. Over 14,000 copies were sold.

At the end of the exhibition, we arranged to send the masterpieces on circuit to other major museums throughout the country, who will pay their pro rata share of the expense.

Of special interest to merchants and restaurateurs of Detroit is the indication of questionnaires that between one-fourth and one-third of the visitors to the Museum came from outside the metropolitan area. The drawing power of the Museum in this way serves the city's business interests to an extent difficult to calculate.

An important part of the success and value of this exhibition, as well as of other museum activities, came from staff services not provided by the City, but donated by the Founders Society and by individual members of the Arts Commission who contributed the salaries of members of the staff and made other contributions towards exhibitions, expansion of the library, and expense of publication in order that the museum services might continue unimpaired. As will be seen from the accompanying Founders Society report, some \$12,000 were contributed in this way for the initiation and maintenance of such services which are properly a charge against current operation and should properly be borne by the City.

Despite this expenditure, Founders Society funds have also continued their proper function of augmenting the collections and added many notable objects as will be seen in the appended list of accessions, amounting to a total cost of \$48,359.50.

RUSSELL A. ALGER HOUSE BRANCH MUSEUM

Of the approximately 322,000 regular visitors during the year, nearly 294,000 were to the Institute; nearly 28,000 visited the Russell A. Alger House Branch, whose gross budget was \$16,215 of the total given previously. Expenditures and attendance at the branch museum were thus roughly proportionate to the attendance and cost of the Institute as a whole.

Alger House provides the only public access for the people of Detroit to the beautiful lake shore. The attendance reached a peak of 3,378 in April and this high rate was maintained through the summer months and into the fall. From these figures it is indicated that Detroiters on their favorite holiday drive find the Alger House, with its rich collections of Italian art arranged in the style of a Renaissance villa, with the surrounding gardens, terraces, and park area overlooking Lake St. Clair, a place to pause for refreshment of spirit. Alger House has also become a community center for many pursuits of a cultural nature.

The gardens, privately donated at no cost to the City, as recorded in a previous report, have made Alger House a popular public park as well as a branch museum. In addition to the evergreen parterre garden containing a remarkable collection of ancient sculpture, the tulip beds with 2,500 bulbs provide one of the most beautiful springtime displays open to the public, and the now famous rose garden has a profusion and rarity of bloom unequalled in Michigan.

A sampling of attendance shows that the larger part of the visitors to Alger House are from Detroit. Even if this were not true it should be remembered that contributions to the Institute by residents of the metropolitan area outside Detroit each year are several times as great as the upkeep of Alger House and that the ultimate gifts to be anticipated for the City Museum from the suburbs are many times larger still.

GROWTH OF THE COLLECTIONS

The most important accessions of the year were in the field of Dutch painting. *The Fair at Oegstgeest* by Jan Steen brings to our Museum the finest picture in America of this great Dutch painter who continues in the seventeenth century the vein of humorous and satirical realism that Pieter Bruegel represents in the sixteenth century. Only second in importance is *A Windy Day* by Jan van Goyen, a landscape of the most exceptional quality by one of the greatest Dutch landscape painters who had hitherto not been represented in our collection. These two pictures help greatly to round out our representation of Dutch painting. Our Museum is now an outstanding place in the country for the study of the Dutch school of painting.

We also made some important acquisitions in Flemish painting. *The Bear Hunt* by Frans Snyders is a fine decorative composition by one of the important contemporaries of Rubens who is perhaps the greatest European painter of hunting scenes. We have also built up around our Pieter Bruegel a unique room of sixteenth century Flemish painters. A remarkable picture, *Two Court Fools* by Frans Floris, one of the great figure painters, is the most important of a group of Flemish paintings acquired in this period.

In American painting we continued the development of our fine collection of romantic painting with a landscape by Asher B. Durand and a group of sketch books, water colors, and papers of Thomas Cole. We did not neglect, however, the field of contemporary American art, adding five paintings as well as some water colors and drawings.

This Museum is outstanding in its collection of sculpture. We added a Greek *Head of a Horse*, fragmentary but of great beauty, and a fifteenth century Flemish carved oak panel of *The Last Judgment* of the finest quality, which is of the greatest rarity and, to our knowledge, unique in this country.

Both in the field of small bronzes and furniture the development of our collection of Italian Renaissance art at Alger House has been exceptional this year. It is safe to say that we have the best group of Renaissance furniture in the country at Alger House, and also the best representation of small Italian sculpture and bronzes (which was so important an aspect of the Italian Renaissance), with the exception of the collection in the Metropolitan Museum of Art in New York.

The collection of American decorative arts also made a notable advance. Three pieces of early American glass were added to what is now an exceptional group of the early glass of the Middle West. A silver tankard by Samuel Casey and a sugar bowl by Hendrik Boelen are the most important of the pieces of American silver acquired. The gold bowl from the prehistoric period in central Europe is the only example of prehistoric Celtic art in gold to come to America. The group of twenty-one prehistoric Peruvian textiles (from the H. A. Elsberg Collection) is the most notable addition to the art of pre-Columbian

America that has come to the Museum in a long time. It contains a wide selection of Peruvian featherwork and weaving. The pieces are all well known and have frequently been published. Ancient Peruvian art of this quality is of the greatest rarity and these pieces are not only of the finest quality but of world-wide renown. In a gift of Mrs. Elaine Labouchere of 164 books from the famous library of her mother, Grace Whitney Hoff, the Museum has also acquired a really notable collection to illustrate the art of the book in all its phases: printing, illustration, and binding.

SERVICE OF INFORMATION

Among the Institute's more than 15,000 exhibits from five continents, products of diverse civilizations from the prehistoric to the present, even the greatest expert would find some of which he would like to have a fuller understanding. A service of information for the public is therefore an essential part of a museum's function.

During 1939 even more effort than ever before was spent on the problem of making the Museum collections most useful and understandable to the people of Detroit. As a result we have more than doubled special work with both children and adults. The table in a subsequent section shows the volume of this work.

The service which we offer public and private schools in the whole metropolitan area is becoming an integral part of the education of our young people. Thousands of children came in groups from the Detroit Public Schools in the correlation program with the Art Department. To them the Museum was not only an exciting experience but also a laboratory where they can learn how great artists have solved some of their own problems in self-expression, draughtsmanship, composition, and clay modeling, and they have seen the exciting story of mankind graphically illustrated by such favorites as the mummy, the American colonial house, the paintings of Detroit a hundred years ago, the marble portraits of the Roman Emperors, and the world-famous paintings of the Middle Ages and the Renaissance, and they have come to a better understanding of geography as well as art and history.

In the past year colleges have also made greater use of the Museum. Michigan State College art classes make at least two trips annually to the Art Institute and request guidance, and last fall Mr. Morse began a new series of illustrated lectures on the arts for history students at Wayne University.

We are also doing more work on printed material as preparation for school visits. The Art Department of the Detroit Public Schools has published the second in a series of booklets by Mrs. Gnau, a children's guide to the paintings in the Museum, which is handsomely illustrated by plates from the Institute's file of half-tones.

We have been able to get some idea of the response to our work from both teachers and children through their remarks and questions in the galleries and at the front door, and from our many "thank you" letters.

The importance of our informational work for adults must not be overshadowed by the school programs. The Tuesday evening lectures were very popular this past season so that on several occasions there was "standing room only". Mrs. Heath and Mr. Morse gave daily talks last summer to audiences of between 20 and 60. Mrs. Heath has begun a new series of radio talks, *The*

Pageant of Art, over Station WWJ. In addition to 261 public lectures and gallery talks, 89 groups received special guidance. So great was the demand for guidance during the Exhibition of Masterpieces of Art that many had to be turned down.

But guidance and lectures by no means complete the service to the adult public. Every day there are letters and telephone inquiries to be answered giving information on where to find material for papers, how to plan a club art program, where to enroll in an art class, or how to hang a picture.

For this service to the public as well as for the scholarly curatorial functions of the Museum, the Reference Library in the Museum is a necessary precision tool. Its slides and photographs form the illustrative material for talks and lectures; its books provide the material for research on which the soundness of the Museum's judgments must be based. Important additions of books, slides, photographs, and pamphlets (exhibition and sales catalogues, and other useful printed material on the arts) have been made during the year, as follows: Books, 639; Slides, 654; Photographs, 1,017; Pamphlets, 3,232. On December 31, 1939, totals for the Museum Library collections were: Books, 7,949; Slides, 23,246; Photographs, 29,877; Pamphlets, 50,220. Under the watchful supervision of the Librarian, the Museum Reference Library is being developed along lines that make it of greatest use to the staff and through them to the public.

THE WORK OF THE CURATORIAL STAFF

The curatorial staff of the Museum has been constantly at work in the service of the public — organizing exhibitions, caring for the collections, answering questions concerning art objects in consultation at the Museum or by telephone or letter, offering advice to collectors, preparing informative and authoritative lectures on the collections and the history of art, writing articles which publish museum objects for the scholarly world and also aid in their understanding by the general public. From October to May the Museum publishes an illustrated *Bulletin* which announces acquisitions, records activities, and interprets the collections. This publication has an international circulation and is the measure by which the world at large gauges the scope of the collections and the character of the activities of the Detroit Institute of Arts. In the eight issues (eighty-four pages) published in 1939, there were, in addition to museum notes and calendars of events, twenty articles on the collections or special exhibitions.

We are pleased to report also that *The Art Quarterly*, published by the generous help of Mr. Edsel B. Ford, is at the end of its second year of publication, widely recognized as the most distinguished magazine in its field in America. The magazine circulates throughout the world, with subscribers not only in this country, but in Italy, Holland, England, France, Germany, Belgium, Hawaii, Sweden, Switzerland, Hungary, Denmark, Peru, Canada, the Philippine Islands, Czecho-Slovakia, Australia, and Brazil.

DETROIT MUSEUM OF ART
FOUNDERS SOCIETY
ANNUAL REPORT OF THE TRUSTEES
FOR THE YEAR 1939

January 19, 1940

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY
LADIES AND GENTLEMEN:

It will be remembered that when the Detroit Museum of Art was continued in 1919 as the Founders Society, it adopted as its purposes, the promotion of public interest in the Art Institute, the augmentation of its collections, and the administration of funds and endowments. In the twenty years that have elapsed, these aims have been carried out with fidelity, and the Founders Society has become a potent force in the affairs of the Detroit Institute of Arts.

Not only has it added to the comprehensive collections formed in earlier years their most significant objects, but it has been called upon, in lean years, to assume a share of the maintenance burdens which should have been regularly provided for in the city appropriations in order that the Art Institute services might remain unimpaired. It has been instrumental, also, in initiating new activities such as the enlargement of the Museum's service of information, the expansion of the library, and the increase of museum publications.

In the interim, the financial position of the Founders Society has been greatly strengthened by such legacies as those of the late Ralph H. Booth, Mary E. Gibbs, William H. and Laura H. Murphy, Sarah Bacon Hill, and a number of lesser ones, until today its principal funds and endowments approximate \$450,000. It has been useful, too, as a clearing house for the administration of specific funds for such allied activities as publications, photographic salons, the garden of Russell A. Alger House, the Michigan Artists prizes, and the Women's Committee.

A study of the treasurer's report this year is, like those of former years, substantial evidence of the part played by the Founders Society in museum affairs. Total income amounts to \$67,024.44. Of this, \$19,575.27 represents the income from invested funds, while the balance of \$47,449.19 represents membership dues, special contributions, and miscellaneous receipts. Total disbursements for the year amount to \$51,322.73. The larger part of this amount was used for purchases for the Art Institute collections; some \$12,000 was spent for other museum activities, such as the expansion of the library, the acquisition of photographs and books, the publication of *The Art Quarterly*, the expense of special exhibitions, and the salaries of two additional members of the staff for activities not provided in the regular budget.

The collections of the Detroit Institute of Arts have been enriched by 655 objects having a total value of \$48,359.50. Of these, 573 are accounted for in the single collection of drawings, sketches in oil and water color, and miscellaneous papers of Thomas Cole, one of the founders and early exponents of American landscape painting. The other 82 objects, acquired through purchase and

gifts of individual members, make an imposing list of accessions which augment the collections in many departments of both the Main Museum and the Russell A. Alger Branch.

It should be gratifying to the membership at large that their dues, with the assistance of Mr. Kaufman T. Keller, have enabled us to acquire such a rare and precious artifact as the prehistoric gold bowl of Celtic origin, dating from c. 1100-1000 B. C. This masterpiece of the metalworker's art, as beautiful today as when it was made some three thousand years ago, is the only one of its kind in America. The membership funds have been used, too, for the purchase of such appealing pictures as the *Two Court Fools* by Frans Floris, a noted Flemish artist, and the Dutch painting, *A Windy Day* by Jan van Goyen.

There have been large cash contributions for specific purposes that merit attention. Outstanding among these were total gifts from Mr. and Mrs. Edgar B. Whitcomb amounting to \$12,650.75, which, together with the balance in their fund, enabled us to acquire the most important accession of the year, in the field of Dutch painting, *The Fair at Oegstgeest* by Jan Steen, and to accomplish such useful services as the expansion of educational and library facilities, the purchase of photographs and books, and the financing of special exhibitions, all of which were needed to supplement the services provided in the city appropriation.

Mr. Robert H. Tannahill has also made liberal contributions. The most important of these is a Byzantine cloisonné enamel representing *The Baptism of Christ*, a companion piece to a similar one, *The Transfiguration of Christ*, which the Museum acquired by purchase some years ago. This object, at a cost of \$8,000, together with Mr. Tannahill's other cash contributions of \$3,425 for other purposes, makes him one of the large benefactors of the past year.

Mr. Edsel B. Ford assumed the salaries of two junior curators in the educational department at a cost of \$4,920.00 and continued to subsidize *The Art Quarterly*, contributing for this purpose the sum of \$4,195.20. Cash contributions of \$1,000 each were also received for specific gifts from Mrs. William Clay and Mr. Kaufman T. Keller.

One bequest of \$1,000 was received during the year from the late Anna E. Shipman Stevens (Mrs. Frederic B. Stevens) which under the terms of her will is "for the endowment fund".

The Finance Committee, consisting of Edgar B. Whitcomb, Dexter M. Ferry, Jr. and Dr. George Kamperman, have had as their most important problem during the year the Sarah Bacon Hill Bequest of \$100,000. This bequest, made some years ago, was first reported in December, 1938. In the meantime, the executors had distributed amounts in cash to individual legatees equal to sixty per cent of their respective bequests, but had not made any distribution to the Detroit Museum of Art. Under an agreement with the executors and through an order of the Probate Court, the payment of interest to the Detroit Museum of Art was authorized at the rate of \$200 per month commencing January 1, 1939, and to continue until such time as the executors shall be able to pay the Detroit Museum of Art the principal sum of \$60,000. The Finance Committee is now trying to negotiate with the executors a satisfactory settlement affecting the principal of the bequest. Much thought by the Finance Committee and deliberation by the Board has also been given to the factors involving the investment of the Society's funds for security and satisfactory income. The policy outlined by the Chairman at the meeting in January has had

the whole-hearted concurrence of your Trustees, and the result is reflected in a slightly larger income this year over last.

The membership department seems to be running along on an even keel. Early in the year and again in the autumn, a special effort was made to enlist new members, but in the stiff competition with other similar campaigns, the results have not been as successful as we had hoped. While 75 new members have been added to the rolls, there has been a defection of a like number of old members, with the result that the receipts from nominal membership and contributions amount to \$17,430, about the same as last year.

In September you Trustees undertook to underwrite the amount of \$4,200 for the salaries of Robert C. Washburn, public relations director, and Joyce Black Gnaou, museum instructor, and an Emergency Fund Committee was appointed, with Isabel Weadock as chairman, to raise the necessary funds. Through the pledges so far received, a little more than one-half the required amount has been raised.

Acknowledgment should be made to the Women's Committee which, under the able leadership of Mrs. Lillian Henkel Haass, chairman, has done so much to bring about the participation of members at lectures and exhibitions.

The Founders Society Prize of \$200 given for the Annual Exhibition for Michigan Artists was awarded this year by your Trustees to Benjamin Glicker for his painting *Humoresque*. The Founders Society served also as an agency for the receipt and disbursement of other prizes for the Michigan Artists Exhibition, amounting in all to a total of \$1,375.

At the annual meeting of the corporation held January 20, John S. Newberry was elected a trustee for the period ending 1942. Mr. Newberry is one of a younger group which has taken a keen interest in museum affairs. As Honorary Curator of the Print Department, he has given freely of his time and has also made substantial contributions toward this and other museum activities. At the subsequent trustee meeting, the officers, consisting of Dexter M. Ferry, Jr., president, Lillian Henkel Haass, vice-president, Dr. George Kamperman, treasurer, and Clyde H. Burroughs, secretary, were reelected.

In closing, we wish to express our thanks and appreciation to the members and donors who have generously continued their interest and support.

Respectfully yours,

BOARD OF TRUSTEES

DEXTER M. FERRY, JR.
President

CLYDE H. BURROUGHS,
Secretary

ACCESSIONS

JANUARY 1, 1939, TO DECEMBER 31, 1939

EUROPEAN PAINTINGS

- A Windy Day*, by Jan van Goyen, Dutch, 1596-1656. Founders Society, General Membership and Donations Fund.
- Landscape with Man Driving Cattle*, by Dirk Dalens, I, Dutch, about 1600-1676. Gift of Mortimer Brandt.
- The Fair at Oegstgeest*, by Jan Steen, Dutch, c. 1626-1679. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Still Life*, by Pieter van de Venne, fl. 1624-1656/57. Founders Society, General Membership and Donations Fund.
- Two Court Fools*, by Frans Floris, Flemish, c. 1516-1570. Founders Society, General Membership and Donations Fund.
- Winter Landscape*, by Pieter Stevens, Flemish, 1540-after 1620. Founders Society, General Membership and Donations Fund.
- Portrait of a Dead Woman*, by Marc Gheeraerts, II, Flemish, 1561-1635. Gift of Mr. and Mrs. E. Raymond Field.
- The Bear Hunt*, by Frans Snyders, Flemish, 1579-1657. Founders Society, Laura H. Murphy Fund.
- Villandry* (watercolor), by Raoul Dufy, French, 1879-. Gift of Carroll Carstairs.
- Montmartre* (gouache), by Maurice Utrillo, French, 1883-. Gift of Otto Gerson.
- Jacob's Dream*, by Domenico Feti, Italian (Rome and Venice), 1589-1624. Founders Society, General Membership and Donations Fund.
- Sleeping Girl*, by Bernhard Keil, Danish-Italian (Rome), 1624-1687. Gift of Jakob Heimann.
- The Annunciation* (pair of panels), Moscow court painter, Russian, XVI century. Gift of Z. Birtschansky.

AMERICAN PAINTINGS

- Portrait of an Officer*, by John Singleton Copley, 1737-1815. Gift of D. J. Healy Company.
- Still Life*, by Raphaele Peale, 1774-1825. Founders Society, Laura H. Murphy Fund.
- Monument Mountain, Berkshires*, by Asher B. Durand, 1796-1886. Gift of Dexter M. Ferry, Jr.
- From Henry's Garden*, by Carl Ruggles, 1876-. Gift of Mrs. Harriette G. Miller.
- Sunflowers*, by Karl Knaths, 1891-. Founders Society, General Membership and Donations Fund.
- Bird of Prey*, by Lee Gatch, 1902-. Founders Society, Octavia W. Bates Fund.
- Greek Influence, Charleston* (watercolor), by Bernardine Custer, contemporary. Gift of Mrs. Harriette G. Miller.
- Green Peak*, by Felicia Meyer, contemporary. Gift of Mrs. Harriette G. Miller.

DRAWINGS AND PRINTS

- Engraving, *Adoration of the Magi*, by Cristofano Robetta, Italian (Florence), 1462-c. 1522. Gift of John S. Newberry.
- Drawings, Sketchbook of Pietro Novelli, Italian (Palermo), 1603-1647. Founders Society, Julius H. Haass Fund.
- Etching, *La Mère aux Cerfs*, by Charles François Daubigny, French, 1817-1878. Founders Society, Hal H. Smith Fund.
- Lithograph, *The Bathers*, by Paul Cezanne, French, 1839-1906. Founders Society, W. H. Yawkey Fund.
- Woodcut, *Workers near Holy Cross Mountains*, by Stefan Mrozewski, Polish, 1894-. Gift of Friends of Polish Art.
- Woodcut, *Peasant Carver of Holy Images*, by Tadeus Kulisiewicz, Polish, 1901-. Gift of Friends of Polish Art.
- Woodcut, *Skiing*, by Janina Konarska, Polish, 1902-. Gift of Friends of Polish Art.
- Collection of drawings, sketchbooks, sketches in oil and water color, and miscellaneous papers of Thomas Cole, American, 1801-1848. Founders Society, William H. Murphy Fund.
- 34 architectural drawings in ink, by J. A. Thomson, XIX century. Founders Society, William H. Murphy Fund.
- Drawings, *Sea Impression, Trumpet Flower and Aftermath*, by Carl Ruggles, American, 1876-. Gift of Mrs. Harriette G. Miller.
- Wood engraving, *Antiques*, by Daphne Dunbar, American, contemporary. Gift of Louise Green.
- Lithograph, *Self Portrait*, by Diego Rivera, Mexican, 1886-. Gift of Henry Schuman.

SCULPTURE

- Head of a Horse*, marble, Greek, III century B. C. Founders Society, General Membership and Donations Fund.
- The Last Judgment*, carved oak panel, Flemish, XV century. Founders Society, William H. and Laura H. Murphy Funds.
- Angels* (pair), polychromed wood, Italian (Florence), XV century. Purchased.
- Nude Youth*, bronze statuette, by Francesco da Sant' Agata, Italian (Padua), fl. 1520. Gift of Mrs. William Clay.
- Satyr*, bronze statuette, by Giovanni Angelo Montorsoli, Italian, 1507-1563. Gift of Mrs. William Clay.
- Venus*, bronze statuette, Italian, XVI century. Gift of Jakob Heimann.
- Head of Christ*, marble bas-relief, French, about 1700. Gift of Mrs. Walter O. Briggs.
- Ossip Gabrilowitsch*, marble bust, by Brenda Putnam, American, 1890-. Gift of Detroit Symphony Society.

TEXTILES

- 21 Peruvian textiles, VI-XV centuries (from H. A. Elsberg Collection). Purchased.
- 3 brocade fragments, Spanish, XVII century. Anonymous gift.
- Brocade fragment, Greco-Russian, XVIII century. Anonymous gift.
- Printed cotton panel, *The Tree of Life*, India, XVIII century. Founders Society, Octavia W. Bates Fund.

DECORATIVE ARTS

- Enamel (cloisonné) on gold, *The Baptism of Christ*, Byzantine, XII century. Gift of Robert H. Tannahill.
- Cassone, Italian (Florence), XV century. Gift of Robert H. Tannahill.
- Table, Italian (Tuscany), XV century. Purchased.
- Pair of walnut sgabello chairs, Italian, XVI century. Gift of Robert H. Tannahill.
- Sofa, American, c. 1840. Gift of Miss Clara and Ralph M. Dyar.
- Green glass dish, American (Kent, Ohio), c. 1830. Founders Society, Gibbs-Williams Fund.
- Amber footed glass bowl, American. Founders Society, Gibbs-Williams Fund.
- Green Sandwich glass covered jar, American, c. 1830. Gift of Robert H. Tannahill.
- Silver sugar bowl with cover, by Henricus Boelen, New York, 1684-1755. Founders Society, Gibbs-Williams Fund.
- Silver tankard, by Samuel Casey, Newport, R. I., c. 1724-c. 1770. Founders Society, Gibbs-Williams Fund.
- Silver sugar tongs, by Nathaniel Hurd, Boston, 1729-1777. Gift of Robert H. Tannahill.
- 2 silver tablespoons, by John S. Mott, New York, c. 1790. Gift of Euphemia G. Holden.
- 6 silver teaspoons, by John Pearson, New York, c. 1790. Gift of Euphemia G. Holden.
- Silver teapot, English, XIX century. Gift of Euphemia G. Holden.
- Silver sugar shaker, French, late XVIII century. Gift of Euphemia G. Holden.
- Gold chalice and paten, Italian (Naples), XVIII century. Gift of Mrs. Elaine Labouchere.
- Gold knife, fork, and spoon, French (Strasbourg), XVIII century. Gift of Mrs. Elaine Labouchere.
- Gold bowl, Celtic, 1100-1000 B. C. Founders Society, General Membership and Donations Fund, and Kaufman T. Keller.
- Collection of American Indian objects (Southwestern and prehistoric Pueblo). Gift of H. J. Quilhot.
- 164 books, examples of fine printing and binding, European, XV-XIX centuries (from Grace Whitney Hoff Collection). Gift of Mrs. Elaine Labouchere.

MUSEUM EVENTS

EXHIBITIONS HELD DURING THE YEAR 1939

MAIN MUSEUM

- | | |
|-----------------|--|
| Jan. 3—Feb. 20: | Prints by Albrecht Dürer. |
| Feb. 3—Feb. 26: | Dutch Landscape Paintings. |
| Mar. 1—Mar. 16: | Contemporary Swedish Prints. |
| Mar. 17—Apr. 2: | Paintings by Carl Hofer and Xaver Fuhr. |
| Apr. 4—Apr. 26: | Paintings by Artists of the Great Lakes Region. |
| May 2—May 31: | Masterpieces of Persian Architecture: Photographs by the American Institute for Iranian Art and Archaeology. |

- May 2—May 28: Chinese Objects of Art from Detroit and Vicinity.
 June 6—June 30: Work Done in the Detroit Public Schools Art Department.
 May 16—May 28: Eighth Detroit International Salon of Photography.
 Oct. 3—Oct. 29: Pre-Columbian Arts of Mexico, Central America, and Peru.
 Oct. 15—Oct. 31: Engravings by Master E S and Martin Schongauer.
 Nov. 4—Nov. 30: Prints by Daumier and Other Lithographers.
 Nov. 4—Nov. 30: Early Italian Prints.
 Nov. 10—Dec. 10: Masterpieces of Art from Foreign Collections: European Paintings from the New York and San Francisco World's Fairs.
 Dec. 15—Jan. 1: Early German Prints.
 Dec. 15—Jan. 28: Annual Exhibition for Michigan Artists.

RUSSELL A. ALGER HOUSE BRANCH MUSEUM

- Jan. 8—Feb. 12: Toulouse-Lautrec: Beginning of Poster Art.
 Feb. 19—Mar. 12: Eighty Prints by French and German Masters of the Twentieth Century.
 Mar. 15—Apr. 16: Paintings and Drawing by Angna Enters.
 Apr. 9—Apr. 19: Paintings by Karl Hofer and Xaver Fuhr.
 Apr. 22—May 7: Second Annual Exhibition of the Grosse Pointe Artists Association.
 May 9—May 21: National Exhibition of Representative Buildings of the Post-War Period: Photographs.
 May 24—June 7: Exhibition of Art Studies of the Grosse Pointe Schools.
 May 27—June 11: Old Master Drawings of the Fifteenth to the Twentieth Centuries.
 June 17—July 16: Prints by Georges Rouault.
 July 22—Oct. 1: Sculpture and Drawings by Charles Despiau and Gerhard Marcks.
 Oct. 3—Oct. 29: Graphic Art of Albrecht Dürer.
 Nov. 4—Dec. 7: Contemporary American, French, and German Water Colors and Drawings.
 Nov. 21—Nov. 26: Thrift Shop Poster Exhibition from the Grosse Pointe Schools.
 Dec. 10—Dec. 31: Paintings, Photographs, and Crafts by Members of the Ibex Club.

SPECIAL LECTURES DURING THE YEAR 1939

- January 3: *Rembrandt, the Etcher*, by Miss Weadock.
 January 10: *Chinoiserie, the Blending of East and West in the Eighteenth Century*, by Mrs. Weibel.
 January 17: *The Development of Portrait Painting from Fouquet to Cezanne*, by Charles Sterling, Attaché of the Department of Paintings, The Louvre, Paris.
 January 24: *German Romantic Painting in the Nineteenth Century*, by Mr. Lesley.
 January 31: *Maya Land*, by Marion Barker.

- February 3: *The Holy Sepulchre*, by Kenneth J. Conant, Harvard University.
- February 7: *New Horizons in American Art*, by Helen Appleton Read.
- February 14: *Landscape in Dutch Art*, by Mr. Richardson.
- February 21: *A Basis for Architecture*, by Alden B. Dow, Midland, Mich.
- February 28: *Roman Cities in North Africa*, by Rolf Johannesen, Wayne University.
- March 7: *Manet and the Impressionists*, by Ernst Scheyer, Wayne University.
- March 14: *Textile Art of Old Peru*, by Mrs. Weibel.
- March 21: *Christ in Mediaeval Art*, by Mr. Lesley.
- March 28: *The Hittites*, by Hetty Goldman, The Institute for Advanced Study, Princeton, New Jersey.
- April 4: *Landscape Etching*, by Miss Weadock.
- April 11: *The Power of Generalization*, by Mr. Richardson.
- April 18: *Fable and Fantasy in Mediaeval Sculpture*, by Mr. Lesley.
- April 25: *Cloth and Wine, the Joyous Crafts of Roman Gaul*, by Mrs. Weibel.
- May 2: *What to See in Museums of New England and the Atlantic Cities*, by Mr. Morse.
- May 9: *What to See in Museums of New York City*, by Mr. Morse.
- May 16: *What to See in Museums of the Great Lakes Region*, by Mr. Morse.
- May 23: *What to See in Museums of the Western Cities*, by Mr. Morse.
- September 12: *An Approach to Art I: What to Look for in a Painting*, by Mr. Morse.
- September 19: *An Approach to Art II: What to Look for in Sculpture*, by Mr. Morse.
- September 26: *An Approach to Art III: The Challenge of Modern Art*, by Mr. Morse.
- October 3: *The Art of Middle America*, by Dr. Lechler.
- October 17: *The Art of Old Peru*, by Mrs. Weibel.
- October 24: *Industrial Architecture*, by Albert Kahn, Detroit.
- October 31: *Early Islamic Art and Its Origin*, by Richard Ettinghausen, University of Michigan.
- November 7: *The Small House Problem*, by Clair W. Ditchy, Regional Director, American Institute of Architects.
- November 10: *European Paintings from the World's Fairs*, by Dr. Valentiner.
- November 14: *Masterpieces of Art from Foreign Collections*, by Mr. Robinson.
- November 21: *Daumier, Satirist and Lithographer*, by Miss Weadock.
- November 28: *The Excavations at Dura in Mesopotamia*, by Clark Hopkins, University of Michigan.
- December 5: *Modern Architectural Theories*, by Kenneth C. Clark, President, Michigan Society of Architects.
- December 12: *The Meaning of Baroque*, by Mr. Richardson.
- December 15: *The Eleusinian Religion—Mysteries in Greek Rites*, by Martin P. Nilsson, University of Lund, Sweden.

SUMMARY OF ACTIVITIES AND ATTENDANCE

SCHOOLS:

Art Department Program, Detroit Public Schools:

Demonstration Lectures (36)	
Art History Lectures (35)	
Introductory Talks (32)	
Story Hours (33)	30,000
Pageant of History, Detroit Public Schools (11)	1,150
Special Guidance for Detroit Public Schools (183 groups)	8,737
Total	39,887

Miscellaneous Detroit and Out of Town School Groups:

Hamtramck Schools (67 groups)	2,660
Highland Park Schools (53 groups)	2,395
Other Out of Town Schools (61 groups)	2,651
Colleges (25 groups)	3,555
Miscellaneous (35 groups)	802
Total	12,063

ADULTS:

Museum Lectures (37)	7,797
Gallery Talks (79)	2,382
Curator's Talks (26)	282
Detroit Groups (61)	2,049
Out of Town Groups (28)	975
Talks on Special Exhibitions (118)	6,889
Total	20,374

TOTAL ATTENDANCE AT LECTURES, TALKS, AND GUIDANCE 72,324

MUSEUM ATTENDANCE FOR 1939

	MAIN MUSEUM	RUSSELL A. ALGER HOUSE
January	20,252	1,606
February	22,833	1,151
March	25,049	1,939
April	23,043	3,378
May	16,940	3,045
June	17,697	2,517
July	8,988	2,116
August	10,948	2,413
September	9,066	2,076
October	26,013	2,759
November	61,437	2,493
December	51,647	2,349
TOTAL	293,913	27,842
GRAND TOTAL		321,755

LOANS FROM THE INSTITUTE COLLECTIONS FOR 1939

- To University of Michigan, Ann Arbor, Michigan:
Group of 31 Prints.
Painting, *Brazilian Landscape*, by Frans Post.
Paintings, *Portrait Head* and *Student*, by Sarkis Sarkisian.
- To Baltimore Museum of Art, Baltimore, Maryland:
Painting, *Roman Youth with a Horse*, by Jacques Louis David.
- To Cranbrook Academy of Art, Bloomfield Hills, Michigan:
Group of 18 Prints.
- To Institute of Modern Art, Boston, Massachusetts:
Painting, *Rain Clouds*, by E. Ludwig Kirchner.
- To Fogg Art Museum, Cambridge, Massachusetts:
Painting, *The Ball Players*, by William Morris Hunt.
- To Art Institute of Chicago, Chicago, Illinois:
Drawing, *Study of a Woman*, by Ernst Barlach.
Painting, *The Fencing Master*, by Gari Melchers.
Painting, *McSorley's Bar*, by John Sloan.
Water colors, *Men in Silk Hats*, *Sunflowers* and *Two Heads*, by Christian Rohlfs.
- To Cleveland Museum of Art, Cleveland, Ohio:
Group of 21 Peruvian Textiles.
- To Davenport Municipal Art Gallery, Davenport, Iowa:
Painting, *Surf and Rocks*, by Childe Hassam.
Painting, *Vespers*, by Gari Melchers.
Painting, *Before Sunrise, June*, by Dwight W. Tryon.
- To Michigan State College, East Lansing, Michigan:
Group of 19 paintings, 6 water colors, and 2 drawings.
- To Grand Rapids Art Gallery, Grand Rapids, Michigan:
Group of 10 animal sculptures.
- To Wadsworth Atheneum, Hartford, Connecticut:
Painting, *Selene and Endymion*, by Nicolas Poussin.
- To John Herron Art Institute, Indianapolis, Indiana:
Painting, *A Day in July*, by Rosa Bonheur.
- To Leonardo da Vinci Exhibition, Milan, Italy:
Drawing, *Caricatures*, by Leonardo da Vinci.
Painting, *Profile Portrait of a Lady*, by Leonardo or Verrocchio.
Painting, *Portrait of a Gentleman of the Trivulzio Family*, by Bernardino dei Conti.
- To University of Minnesota, Minneapolis, Minnesota:
Painting, *Portrait of Colonel William Allen*, by John Wollaston.
- To Lyman Allyn Museum, New London, Connecticut:
Painting, *Spring Landscape*, by André Dunoyer de Segonzac.
- To M. Knoedler and Company, New York:
Painting, *Midday Dream*, by Gustave Courbet.
- To Metropolitan Museum of Art, New York:
Painting, *McSorley's Bar*, by John Sloan.

- To Museum of Modern Art, New York:
Sculpture, *Assunta*, by Georg Kolbe.
- To Contemporary Art Exhibition, New York World's Fair, New York:
Painting, *Boy on a Horse*, by Carlos Lopez.
Painting, *View of Detroit Institute of Arts*, by John L. Pappas.
Painting, *Student*, by Sarkis Sarkisian.
- To Masterpieces of Art Exhibition, New York World's Fair, New York:
Painting, *The Wedding Dance*, by Pieter Bruegel.
Painting, *Adoration of the Magi*, School of Cologne.
Painting, *The Annunciation*, by Gerard David.
Painting, *The Crucifixion*, Florentine, dated 1351.
Painting, *St. Jerome*, by Jan van Eyck and Petrus Christus.
Painting, *The Village Piper*, by Antoine Le Nain.
Painting, *Portrait of a Man*, by Barend van Orley.
Painting, *The Visitation*, by Rembrandt van Rijn.
Painting, *Portrait of Philippe Rubens*, by Peter Paul Rubens.
Painting, *Madonna and Child with an Adoring Figure*, by Giovanni Battista Tiepolo.
Painting, *Judith with the Head of Holofernes*, by Titian.
Painting, *Man with Flute*, by Titian.
Sculpture, *Madonna and Child*, by Tino da Camaino.
Sculpture, *Madonna and Child*, by Luca della Robbia.
Sculpture, *Madonna and Child*, by Nino Pisano.
Sculpture, *St. John*, by Hans Leinberger.
- To Carnegie Institute, Pittsburgh, Pennsylvania:
Painting, *Young Girl*, by André Derain.
Painting, *In Nature's Wonderland*, by Thomas Doughty.
Painting, *Promenade*, by William Glackens.
Painting, *Babette*, by Bernard Karfiol.
- To Junior League Club, Saginaw, Michigan:
Painting, *Side Wheeler*, by Lyonel Feininger.
Painting, *Still Life, Flowers*, by Maurice Vlaminck.
- To Golden Gate Exposition, San Francisco, California:
Bronze, *Maitreya*, Wei Dynasty.
Painting, *Icarus*, by Felice Casorati.
Painting, *Madonna and Child*, by Cima da Conegliano.
Painting, *Christ and the Woman of Samaria*, by Guercino.
Painting, *View of Jerusalem*, by Oskar Kokoschka.
- To Springfield Museum of Fine Arts, Springfield, Massachusetts:
Paintings, *Roman Youth with a Horse* and *Roman Warrior*, by Jacques Louis David.
Painting, *Portrait of an Artist*, by Theodore Gericault.
- To Toledo Museum of Art, Toledo, Ohio:
Painting, *River Scene*, by Meindert Hobbema.
- To Worcester Art Museum, Worcester, Massachusetts:
Painting, *Village Scene*, by Jan Breughel.
Painting, *St. Jerome*, by Jan van Eyck and Petrus Christus.

EXHIBITIONS

- Feb. 4 through Mar. 3: The Etchings of Rembrandt from the Lessing J. Rosenwald Collection.
- Feb. 15 through Mar. 31: Recent Print Accessions: Gifts and Purchases.
- Alger House. Feb. 16 through Mar. 31: Paintings by Horatio Shaw, Michigan Pupil of Thomas Eakins.

TUESDAY EVENING LECTURES

Given by the museum staff in coöperation with the Archaeological Society of Detroit and the Detroit Chapter of the American Institute of Architects, Tuesday evenings at 8:30 in the lecture hall of the Art Institute. Admission free.

- Feb. 6: *Bernini and the Roman Baroque*, by Timon H. Fokker, Netherlands Institute of Art History, Rome, Italy.
- Feb. 13: *Rembrandt as a Graphic Artist*, by Isabel Weadock.
- Feb. 20: *Ingres and the Classical Tradition*, by Walter Pach.
- Feb. 27: *Delphi, a Center of the Ancient World*, by Walter Agard, University of Wisconsin.
- Mar. 5: *Architecture and the Modern Mind*, by Joseph Hudnut, Dean of the School of Architecture, Harvard University.

GALLERY TALKS BY THE CURATORS

Thursday afternoons at 3:00 in the galleries, where chairs are provided. Admission free.

- Feb. 1: *Mediaeval Italian Painting*, by Francis W. Robinson.
- Feb. 8: *The New Collection of Peruvian Textiles*, by Adèle Coulin Weibel.
- Feb. 15: *The Making of Prints II: Engravings*, by Isabel Weadock.
- Feb. 22: *The Dutch Gallery*, by E. P. Richardson.
- Feb. 29: *Impressionism and Post-Impressionism*, by Francis W. Robinson.
- Mar. 7: *Italian Figured Silks and Velvets*, by Adèle Coulin Weibel.

GREAT PERIODS OF ART

A series of lectures on the history of art as represented in the collections, given in the galleries by the museum instructors on Friday evenings at 8:00 and Saturday afternoons at 2:30. Chairs are provided. Admission free.

- Feb. 2 and 3: *Titian and the High Renaissance*.
- Feb. 9 and 10: *The Baroque Style in Europe*.
- Feb. 16 and 17: *Bruegel and the Beginnings of Dutch Genre Painting*.
- Feb. 23 and 24: *Rembrandt and the Great Dutch Masters*.
- Mar. 1 and 2: *The Room from a French Chateau*.

AN APPROACH TO ART

A series of popular illustrated lectures by the museum instructors serving as an introduction to the arts, given, when possible, in the lecture hall of the Museum, otherwise in the galleries, on Sunday afternoons at 2:30. Admission free.

- Feb. 4: *What to Look For in Painting*, by John D. Morse.
- Feb. 11: *What to Look For in Sculpture*, by John D. Morse.
- Feb. 18: *The Rivera Murals*, by Joyce Black Gnau.
- Feb. 25: *Understanding Modern Art*, by John D. Morse.
- Mar. 3: *Drawings by Leonardo da Vinci and Other Masters*, by Joyce Black Gnau.